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ABSTRACT

The second of seven related guides, this curriculum guide for eighth grade English outlines opportunities for students to use the skills they have acquired previously, to be involved in well-planned educational experiences in critical thinking and in oral and written expression, and to develop an understanding of others. The first half of the guide contains a course syllabus, a statement of general philosophy and objectives, a list of the principle features of the new English curriculum, a diagram of the multilevel course organization, a list of literature-related activities, general policies for written assignments, a section on grammar instruction, a cross-reference table for the standards of learning, directions for the implementation of the individualized reading session within the curriculum context, and guidelines for using the computer. The second half of the guide contains the four instructional units, which focus on adolescence and its relationship to the following themes: identity and self-fullment. communication and interpersonal relationships, compassion and the common struggle, and facing reality. Each unit includes a rationale, objectives, a list of resources, a scope and sequence statement, lists of activities for each week spent on the unit, and a statement on evaluation. (EL)

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ENGLISH, GRADE 8

Unit I: Identity and Self-Fulfillment

Unit II: Communication and Interpersonal Relationships

Unit III: Compassion and Common Struggle

Unit IV: Facing Reality

Prepared by:

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HAMPTON CITY SCHOOLS

August 1983
Revised August 1984

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HAMPTON CITY SCHOOLS

DEPARTMENT: English

COURSE: English 8

GRADE: 8

COURSE NUMBERS: 8I 112011
8II 112012
8III 112013

COURSE DESCRIPTION

The core curriculum focuses on adolescence and its relationship to the following themes: Identity and self-fulfillment, communication and interpersonal relationships, compassion and the common struggle, and facing reality. Students will continue to strengthen their skills in reading, writing, listening, and speaking. A short unit on the influence of the media will also be included.

STUDENT POPULATION

The eighth grade student normally is well into adolescence and is rapidly leaving childhood behind. His own opinions and values are becoming established but are highly susceptible to peer pressure. He frequently questions and challenges authority but is beginning to understand the necessity of rules and authority. At the eighth grade there is probably the greatest gap between the social maturity level of girls and boys.

OBJECTIVES

Reading: Continued emphasis on wide reading for pleasure; plus reading that leads to a better understanding of self, others, and the trials and triumphs of life.

Writing: Continued focus on the creative and expressive use of language; plus emphasis on putting one's perceptions vividly on paper through narration, description, storytelling, poetry, and drama.

Listening: Focus on listening as a way of gathering information about one's world through listening to conversation, interviews, and conferences.

Speaking: Continued focus on storytelling, reporting observations and perceptions, describing the natural world.

Media: Identification of influences of the mass media on perception and on the individual and society.

COURSE OUTLINE

Short stories, poems, biography, autobiography and drama from McDougal, Littell Literature, Green Level

I. Identity and self-fulfillment
   A. Hopes and aspirations
      p. 102, p. 205, p. 300, p. 363

B. Rites of passage
p. 95, p. 117, p. 140, p. 347, p. 396

C. Pride and competitiveness
p. 3, p. 9, p. 15, p. 71, p. 224, p. 138, p. 232, p. 360, p. 394, p. 404

D. Self-identity
p. 77, p. 84, p. 128, p. 356, p. 372, p. 413

E. Impact of past
p. 92, p. 93, p. 97, p. 148, p. 368, p. 369, p. 370

II. Communication and interpersonal relationships
(Love) p. 57, p. 68, p. 85, p. 65, p. 116, p. 155, p. 197, p. 265, p. 289, p. 334, p. 339, p. 358, p. 359, p. 377, p. 384, p. 399, p. 400, p. 401, p. 403, p. 416, p. 458, p. 447

III. Compassion, etc.
Common struggle
p. 57, p. 71, p. 84, p. 194, p. 243, p. 282, p. 307, p. 317, p. 387, p. 410, p. 421

IV. Facing Reality
A. Fear, alienation, loneliness
p. 357, p. 374, p. 375, p. 386, p. 412, p. 65, p. 77, p. 80, p. 102 p. 243, p. 84, p. 248, p. 272

B. Order of restlessness
p. 107, p. 125, p. 139, p. 210, p. 248, p. 294, p. 415

C. Insights
p. 153, p. 149

D. Humor
p. 323, p. 328

Readings selected from The Writing Process: Composition and Applied Grammar, Book 8

Composition	Grammar
I. Observation and Perception Chapter One, pp. 3-23 Chapter Two, pp. 24-37 (also includes proofreading)	Identifying sentence, sentence part, and non-sentence (fragment); sentence combining, subordination
II. Vivid Description of Scene (appealing to the five senses) Chapter Nine, pp. 136-151	Verbs and modifiers
III. Poetry (puns, limericks, vaudeville jokes, haiku, etc.)	Commas, pp. H13 - H20 ("Writer's Handbook" in back of book)

IV.	Voice, Tone, and Narration (audience and subject matter adaptation) Chapter Three, pp. 40-59 Chapter Eight, pp. 121-135	Sentence combining (relative, independent, and subordinate clauses)
V.	Dialogue Chapter 4, pp. 60-73	Quotation marks, commas, and conjunctions
VI.	Children's Stories (a look at setting, tone, mood, story line, word sounds, and character--villain, main character, supporting character, etc.) Chapter 11, pp. 174-195	Verbs and modifiers
VII.	Defining - Literally and by Example (point of view, dictionary usage, and multiple meanings and connotations of words, and general-to-specific definitions)	Word classes
VIII.	The Interview (devising questions; identifying sub-topics; recognizing different points of view; listening well to let interviewee open new "angles"; editing) Chapter Five, pp. 74-87 Chapter Six, pp. 88-99	Emphasis on word economy (eliminating imprecise or unproductive words)
IX.	Persuasive and Informative Writing (basics of news writing, including ads, letters to the editor, editorials, and objective and slanted reporting) Chapter 13, pp. 214-231	Vivid verbs
X.	Letter Writing, Persuasive Writing, and Deciding Chapter 10, pp. 152-171 Chapter 14, pp. 232-249	
XI.	More Poetry	

The "Writer's Handbook" in the back of the text (pp. H1 - H97) should be referred to as needed.

SAMPLE ACTIVITIES

Composition (types and approaches)	Oral English
Writing directions	Things under written composition can also be oral.
Essay	
Summaries	
Short Story	Large and small group discussion
Character sketch	Paired discussion

Composition (types and approaches)
Poetry
Comparison/contrast
Dialogue
Letter writing
Speech writing
Plot summaries
Journals
Response papers
Filling out forms
Love letters
Descriptive writing
Book reports/review (critical)
Course of study "Grammar and Sensory Experiences" plus "Appendix E"

Oral English

Round table discussion
Debate
Workshops - composition (peer evaluation)
Reading

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third); small-group activities of all types (one-third); and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests*	25%

The teacher should establish and give to students the critieria for earning grades, including both quantity and quality, at the beginning of each semester.

*Beginning with the school year 1984-85, the final tests for the first and third nine weeks units will count 10%. This percentage comes from the 25% allotted for testing. The tests at the end of the second and fourth nine weeks will be summative for the semester. Each will count 10% of the 25% allotted for testing for the nine-week period. Test items will come from a citywide master list.

GENERAL TEXTBOOKS

Basic texts

Olson, M.C., Kirby, D.R., & Hulme, G.D., The Writing Process, 8, Allyn and Bacon, 1982.

Schaffrath, S.D., & Sternberg, L., Literature, Green Level, McDougal, Littell, 1981.

Optional Novels for large-group discussion

Hinton, S.E., The Outsiders
Lipsyte, R., The Contender
Zindel, P., The Pigman
Kata, E., A Patch of Blue
Steinbeck, J., The Red Pony
Braithwaite, E., To Sir with Love

Small-group and independent study titles

Hinton, S.E., That Was Then, This is Now
Hinton, S.E., Rumble Fish
Kerr, M. Dinky Hocker Shoots Smack
Cormier, R., Chocolate War
Head, A., Mr. & Mrs. Bo Jo Jones
Zindel, P., My Darling, My Hamburger
Klein, N., Sunshine
Bonham, F., Viva Chicano
Craven, M., I Heard the Owl Call My Name

GENERAL PHILOSOPHY

The study of English includes knowledge of the language itself, development of its use as a basic means of communication and self expression and appreciation of its artistry as revealed in literature. Within the English curriculum, students trace the origins of the language and study the language in its present form. They come to recognize that the language will continue to change in order to keep it alive, flexible and adaptable to the highest expression of which the human being is capable.

The use of English involves skills in reading, writing, speaking, listening and observing. These components are so intricately interrelated, however, that one cannot be learned in isolation from the others, and growth in one area always improves other areas. The purpose, therefore, of the English program is to provide opportunities for students to use the skills they have acquired previously, to provide them with well-planned educational experiences in critical thinking and in oral and written expression, and to help them develop understanding of others. The development of these skills is a lifelong process. The extent to which they are developed can influence an individual's ability to become self-sufficient and lead a productive life.

It is believed that basic competency in English is a means by which the individual can acquire self-sufficiency and work independently in all disciplines. The ultimate goal of the English program is the development of citizens at ease with their native language and able to use it in formal and informal situations with clarity and force.

In practicing this philosophy the following objectives should be realized:

LANGUAGE

By studying language, students should

- learn how the English language has developed, continues to change, and survives because it is adaptable to new times
- understand that varieties of English usage are shaped by social, cultural, and geographical differences
- recognize that language is a powerful tool for thinking and learning
- become aware how grammar represents the orderliness of language and makes meaningful communication possible
- recognize how context - topic, purpose, audience - influences the structure and use of language
- understand how language can act as a unifying force among the citizens of a nation

LITERATURE

Through their study and enjoyment of literature, students should

- realize the importance of literature as a mirror of human experience, reflecting human motives, conflicts, and values
- be able to identify with fictional characters in human situations as a means of relating to others; gain insights from involvement with literature
- become aware of important writers representing diverse backgrounds and traditions in literature
- become familiar with masterpieces of literature, both past and present
- develop effective ways of talking and writing about varied forms of literature
- experience literature as a way to appreciate the rhythms and beauty of the language.
- develop habits of reading that carry over into adult life

COMMUNICATION SKILLS

Reading

Students should

- recognize that reading functions in their lives as a pleasurable activity as well as a means of acquiring knowledge
- learn from the very beginning to approach reading as a search for meaning
- develop the necessary reading skills to comprehend material appearing in a variety of forms
- learn to read accurately and make valid inferences
- learn to judge literature critically on the basis of personal response and literary quality

Writing

Students should

- learn to write clearly and honestly
- recognize that writing is a way to learn and develop personally as well as a way to communicate with others
- learn ways to generate ideas for writing, to select and arrange them, to find appropriate modes for expressing them, and to evaluate and revise what they have written
- learn to adapt expression to various audiences
- learn the techniques of writing for appealing to others and persuading them
- develop their talents for creative and imaginative expression
- recognize that precision in punctuation, capitalization, spelling, and other elements of manuscript form is a part of the total effectiveness of writing

Speaking

Students should learn

- to speak clearly and expressively about their ideas and concerns
- to adapt words and strategies according to varying situations and audiences, from one-to-one conversations to formal, large-group settings
- to participate productively and harmoniously in both small and large groups

- to present arguments in orderly and convincing ways

- to interpret and assess various kinds of communication, including intonation, pause, gesture, and body language that accompany speaking

Listening

Students should

- learn that listening with understanding depends on determining a speaker's purpose

- learn to attend to detail and relate it to the overall purpose of the communication

- learn to evaluate the messages and effects of mass communication

Using Media

Students should

- become aware of the impact of technology on communication and recognize that electronic modes such as recording, film, television, videotape, and computers require special skills to understand their way of presenting information and experience

- realize that new modes of communication demand a new kind of literacy

THINKING SKILLS

Creative Thinking

Students should learn

- that originality derives from the uniqueness of the individual's perception, not necessarily from an innate talent

- that inventiveness involves seeing new relationships

- that creative thinking derives from their ability not only to look, but to see; not only to hear, but to listen; not only to imitate, but to innovate; not only to observe, but to experience the excitement of fresh perception

Logical Thinking

Students should learn

- to create hypotheses and predict outcomes

- to test the validity of an assertion by examining the evidence

- to understand logical relationships

- to construct logical sequences and understand the conclusions to which they lead

- to detect fallacies in reasoning

- to recognize that "how to think" is different from "what to think"

Critical Thinking

Students should learn

- to ask questions in order to discover meaning

- to differentiate between subjective and objective viewpoints; to discriminate between opinion and fact

- to evaluate the intentions and messages of speakers and writers, especially attempts to manipulate the language in order to deceive

- to make judgments based on criteria that can be supported and explained

These objectives are all taken from ESSENTIALS OF ENGLISH.

PRINCIPAL FEATURES OF THE ENGLISH CURRICULUM

Hampton City Schools

The English Curriculum for grades 7-12, first implemented in the fall of 1983, has the following principal features:

1. Preparation and design of curriculum reflect broad research on quality English programs and the continuing counsel of an English educator of national repute with extensive curricular experience.

2. Courses are organized by grade level with three difficulty or ability levels. Credit is earned on a semester basis.

3. Within each course lessons are organized around themes.

4. Whenever appropriate, units cut across all ability levels. Moreover, certain other core elements (skills, concepts, learning processes) are taught across ability levels, with materials adjusted to interests and needs.

5. Language arts components (vocabulary development, composition, literature, language study, grammar and usage) are organized into activities in a natural way.

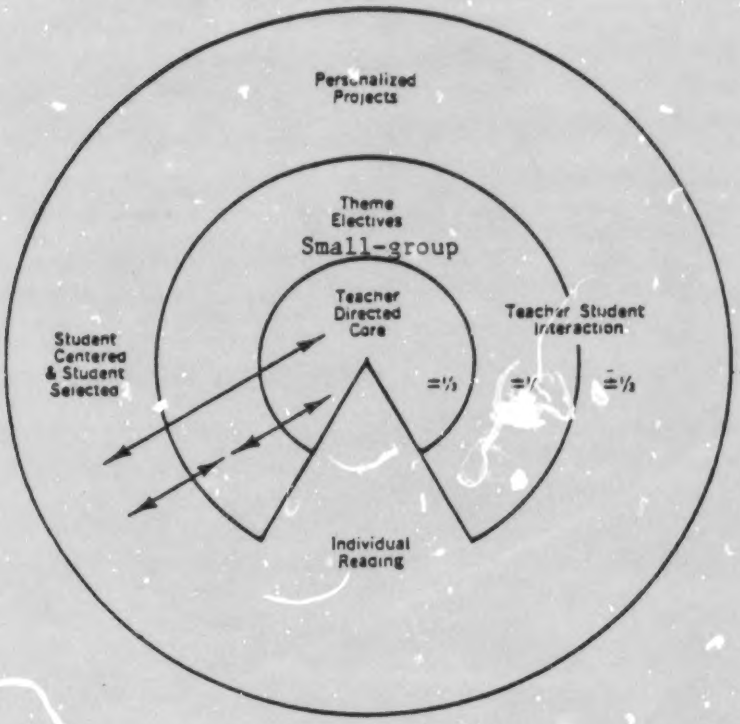
6. The sequence is broadly based and spiral, with continual reinforcement and extension of earlier learning.

7. Learning activities accommodate differences in learning styles by providing a balance of large-group assignments, individualized reading programs, and personalized projects.

8. A full assessment program tied to course objectives has been developed. Moreover, objectives for all courses have been correlated with the English Standards of Learning Objectives for Virginia Public Schools.

9. Textbook materials have been selected and continue to be selected to fit a program of core readings, small-group readings, and personalized reading.

English Curriculum
Multilevel Course Organization to Support
Quality Learning



The new English program is designed to combine a variety of instructional methods and materials to stimulate and maintain student interest and achievement. Three major strategies form a multilevel format:

1. Teacher-directed core: Large-group instruction in core materials, which establishes the basis for small-group and personalized projects.

2. Small-group activities: Student reading and discussion of books, completing study guides, and sharing compositions related to themes under study. Teacher organizes for group work, especially to help students learn at optimum pace.

3. Personalized projects: Individual readings and projects which may or may not result in small-group activities.

Individual reading cuts across all levels. Student utilizes core materials, small-group thematic readings, and personalized readings and projects.

In this three-tiered curriculum model, the parts are closely interrelated. Organization is flexible, but no one component dominates.

Source: This model is taken from Ken Styles and Gray Cavanagh, "How to Design a Multi-level Course of Study to Bring about Quality Learning," The English Journal 64 (February 1975): 73-75.

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Thematic teaching lends itself to these responses.

WHAT CAN YOU DO WITH LITERATURE BESIDES "DISCUSS" IT?

Reading More

- Books by the same author
- Books on same theme
- Reading ladders - See NCTE book (difficulty level)
- Reread the book
- Book reviews - not book reports
- Biography of author - also letters to authors
- Historical backgrounds
- Non-fiction backgrounds

Talk

- Book talks (students, librarian, teacher)
- Book conferences
- Fan clubs
- Imaginary dialogues, monologues (among characters, among students and author)
- Oral readings
- Panel discussions and debates
- Oral or taped book reviews
- Outside speakers

Writing

- Reading log or journal
- Free responses
- Rewrite ending
- Write a sequel
- Newspapers, based on book
- Introduction to an anthology
- Story, book, play on same theme
- Transpositions:
  - Story into play, movie or TV script
  - Script into story
  - Poem into story or play
- Interviews with author or characters
- Personal experience writing on similar events (Has something like this happened to you?)
- Opinion papers: broadsides, editorials
- Fictionalized experience
- Creative writing

Drama

- Improvisations
  - Problems in the story
  - Conflicts among characters
  - Alternative endings
  - Pre-reading scene setting - reading part to students
- Simulations
- Reader's theater
  - Pantomimed story
  - Improvised version
  - Barstool readings - skill reader doing transitions
- Compare dramatic readings
- Listen to recordings
- See the play
- Videotape the play
- Play production - occasional - well worth the time
  - Improvisations
  - One-acts
  - Full production

Art & Media

- Nonverbal responses
- Painting and sculpture
- Musical backgrounds
- See and discuss the film
- See related television
- Filmed response - still important
- Radio documentary
- Advertisements
- Book jackets
- Bulletin board displays
- See thematically related films
- Radio serializations - 5 minute tapes
- Slide tape
- Cable TV presentation

Stephen N. Tchudi

General Policies for Written Assignments

Writing Materials

1. Use standard notebook paper (lined paper measuring 8" by 10½" and having a red margin line) for writing. Paper torn from a composition book is not acceptable. If the paper is to be typed, use standard size (8½" X 11") white typing paper.

2. Have a pen ready for use in the classroom at all times. Use only black or blue-black ink for all written work submitted to the teacher.

3. When it is advisable to use a pencil for note-taking, quizzes, or other in-class writing, use a No. 2 lead pencil. Have pencils sharpened before class begins.

Arrangement of paper

1. Write on one side of the page unless otherwise specified.

2. Write your name, course label, and date in the upper right-hand corner of the first page.

Example:

Darryl Danvers
English 9
January 7, 1984

If the manuscript contains more than one page, write your name in the upper right-hand corner of every page. Number every page, except the first, in Arabic numerals just below your name.

3. Leave the standard margin on each side of the page. Standard margin for the right side is one inch. Leave one line blank at the bottom of each page.

4. Center the title on the first line of the first page. Do not write the title on other pages. Do not underline or use quotation marks around your title. Only use these markings when elements in your title require underlining or quotation marks in their own right.

Example: "My Last Duchess," A Psychological Study

5. Allow one line between the title and the body of the manuscript. The practice of writing on every other line for the body of a manuscript is not acceptable for the final draft. On the second page, begin writing on the top line.

6. Indent the first line of every paragraph about one inch.

7. Manuscripts having more than one page should be arranged in the proper sequence and submitted in one of the following ways, depending upon the instructions of the teacher:

   A. Folding the pages together with student's name, course label, and date written on the outside of the paper.

B. Clipping or stapling pages in the upper left-hand corner. A practical aid is for the teacher to provide a stapler for classroom use.

8. All manuscripts must be neat and legible.

Assignments

1. Assignments are due at the beginning of the period and may have points deducted if submitted late.

2. Only excused absences give the student the privilege of make-up work.

GRAMMAR INSTRUCTION

Grammar instruction should be integrated into reading, writing, and speaking activities throughout the year. Skill in using grammatical structures comes principally through opportunities to use language for a variety of purposes and the examination of and reflection on the effective use of language by oneself and others. Isolated, formal teaching of grammar has been found to have little influence on the students' use of language.

Grammatical exercises serve best when the students have demonstrated a specific need in their writing, reading, or speaking. In many cases, problems can be addressed in a short lesson or on a one-to-one basis. The grammatical exercises outlined in this section address concerns most frequently expressed at this grade level. For the most part, these lessons can be taught in conjunction with composition revision activities.

LANGUAGE STRATEGIES
Grade 8

"The Nature of the Sentence"

I. Parts of Speech

A. Review "Parts of Speech," pp. H65-67, The Writing Process, 8.

B. Provide suitable exercises to test whether or not students can recognize parts of speech.

1. Verb power, p. 189, The Writing Process

2. Adverbs, p. 146, The Writing Process

3. Sentence-Combining: Modifiers, pp. 141-143, The Writing Process

4. Tell whether each of the underlined words in the following sentences is a noun, a verb, an adjective, or an adverb.

a. The train arrived on time.

b. A pupil picked up the bat.

c. The ears of corn were nearly ripe.

d. She played the violin beautifully.

e. The child smiled sweetly.

f. An elderly gardener had sprayed the rose.

g. We found a yellow rose.

h. A detective had been watching the younger man for a long time.

i. The shortest astronaut frowned angrily and declined the nomination.

j. Jim plays hard and well.

(If you find students weak in nomenclature, do not result to drill but use grammatical terminology regularly in instruction.)

II. The Simple Sentence

A. Reference, The Writing Process, pp. H64, H65, and H77-79.

B. Review "Elements of the Sentence," p. H77.

C. Review "Basic Sentence Patterns," p. H79.

D. Review compounding simple sentences with coordinating conjunctions, and or or. (The focus here is not the teaching of coordination but the appropriate punctuation.)

Suggested exercises:

1A. Steamboats were the main way of travel. (,)
1B. Steamboatmen were romantic people. (and)

2A. Jack sits near the door. (,)
2B. Billy sits near the door. (or)

III. Study of the Verb

A. Refer to The Writing Process, pp. H90-91, "Verbs: Transitive and Intransitive." Teach this concept.

B. Complete the following exercises: Write each of the following sentences. Draw two lines under each verb. After each sentence, write whether the verb is transitive (T) or intransitive (I). If the verb is transitive, draw one line under the direct object.

1. The pies were eaten by the students.
2. I am going with you.
3. Bill painted the sailboat.
4. The policeman gave advice to several students.
5. Eleanor sings beautifully.
6. The orchestra played three selections.
7. The rain continued for many days.
8. Many planes fly across the ocean.
9. Tom ate the lunch prepared in the cafeteria.
10. Sam threw the ball to Cathy.

C. Refer to The Writing Process, p. H69, "Voice of Verbs." Study active and passive voice.

D. Complete exercises (teacher-selected): Change the active verbs to passive in each of the following sentences.

1. Somebody ate the candy.
2. The policeman found the body.
3. A passerby broke the gate.
4. A dog bit my father.
5. John ate the last piece of pie.

Discuss occasions when the passive voice might be preferred to the active voice and vice versa.

E. Refer to The Writing Process, pp. H91-94 and study the forms of verbs. Review verb tense and participle forms.

F. Complete exercises (teacher-selected): Tell which verb form is used in each of the following sentences.

1. I tore my sweater yesterday.
2. I shall bring my book tomorrow.
3. Jim's father drove him to school this morning.
4. The storms have broken many limbs from the trees.
5. I write to Grandmother every week.
6. Susan was holding the kitten.
7. I am writing a letter.
8. The teacher has been absent all week.

G. The Writing Process, "Writer's Workbench," p. 189.

IV. Adding Dependent Clauses

A. Refer to The Writing Process, pp. H68-69, "The Clause."

B. Refer to p. H70, "Subordination" and discuss concept of subordination.

C. Have students name most commonly used subordinators used to introduce an adverbial clause: because, if, unless, until, before, after, although, while, and since.

D. Complete exercises using dependent adverbial clauses (selected by teacher): Make an adverbial clause by placing a subordinator in front of Sentence A and combine Sentence A with Sentence B. Place a comma at the end of Sentence A.

1A. John knows her. (if)
1B. We will invite her to the party. (,)

2A. Alice fears mice. (although)
2B. She took one out of the trap. (,)

3A. Bill found the lost dog. (until)
3B. He was very sad. (,)

4A. We finished the job. (after)
4B. Let's go swimming. (,)

5A. Marsha got here. (since)
5B. We've had several parties. (,)

Continue with "Writer's Workbench 2," p. 18, The Writing Process. Focus on adverbial clauses that come after the independent clause. Note change in punctuation.

More about Subordination: Adverbial Clauses Occurring after the Independent Clause.

1A. John went in to breakfast.
1B. He had finished dressing. (after)

2A. We'll have time for a chat.
2B. They come early. (if)

3A. Read all about the candidates.
3B. You vote. (before)

4A. Mr. Evans made us stop eating peanuts.
4B. He would show us his movies. (before)

5A. They are going to California.
5B. Their father gets a job. (if)

E. Refer to The Writing Process, p. H90 for definition and examples of a relative clause.

F. Study relative clause

G. Complete the following exercises:

1. The Writing Process, p. 51, "Writer's Workbench 1"
2. The Writing Process, p. 54, "Writer's Workbench 2"
3. The Writing Process, p. 55, "Writer's Workbench 3"
4. The Writing Process, p. 245, "Writer's Workbench 2"

V. Modification

A. Refer to The Writing Process, p. H71 and review modification.

B. Refer to The Writing Process, p. H10 and emphasize correct placement of modifiers.

C. Write each of the following sentences correctly:

1. I bought a doll for my sister with a plastic head.
2. That old desk belongs to my grandfather with the stained top.
3. Those girls sing in the glee club with white blouses.
4. The car hit a post without brakes.
5. The bicycle was left on the playground with a flat tire.

D. Refer to The Writing Process, p. H68-69 and review independent and dependent clauses.

E. Teach sentence modifiers: nouns and noun phrases, adjectives and adjective phrases, participles and participial phrases. (The Roberts English Series, 8, pp. 49-51)

F. Complete The Writing Process, p. 223, "Sentence-Combining" exercise.

VI. Joining Sentences with Conjunctive Adverbs

A. Conjunctive adverbs introduce separate sentences. They emphasize the separation of the second sentence from the first. Conjunctive adverbs are consequently, accordingly, therefore, hence, thus, moreover, furthermore, however, and nevertheless.

B. Use a conjunctive adverb to relate the following pairs of sentences. Remember that a comma may not be used at the end of the first sentence. Either a period or a semicolon must be used in that position.

1. It was raining hard. We decided to keep going.
2. Millie didn't study much. She failed the course.
3. He seemed pleasant and had very nice manners. There was something about him that bothered us.
4. The hot meal was ready. There was no one to deliver it to the camp.
5. The furnace had failed. There was no wood for the fireplace.

VII. Using Correlative Conjunctions

A. Learn the following pairs of correlative conjunctions:

both . . . and

neither . . . nor

either . . . or

not . . . but

not only . . . but also

B. Learn the grammatical rule: Each of a pair of correlative conjunctions must come before one of the conjuncts to be connected, and these conjuncts must be the same kind of structure.

C. Complete the following exercises, adding the proper words to make a pair of correlative conjunctions.

1. They worked last night and this morning.
2. We will leave at noon or at six o'clock.
3. He spoke clearly and grammatically.
4. Gerald was outside or upstairs.
5. The soap was not in the bathroom nor in the kitchen.

D. Add teacher-selected exercises.

VIII. Fragmentation

A. Refer to The Writing Process, p. H11, "The Phrase Fragment."

B. Refer to The Writing Process, p. H12, "The Subordinate Clause Fragment."

IX. Use of Pronouns

A. Refer to The Writing Process, pp. H5 and H6 for definition and examples.

B. Teach antecedents. (SOL 8.14)

X. Paragraph Writing. Continue to reinforce paragraph writing as described in Objective 7.7 on page 17 of the SOL Assessment Handbook. Emphasis should be on chronological order, spatial order, and order of importance. (SOL 8.8).

GRAMMAR AND THE WRITING PROCESS

At the beginning of the school year, the teacher should make an initial assessment of the writing abilities of each student. This assessment should come from both a review of writing samples in the composition folder retained from the previous school year and a new writing sample that has gone through at least two drafts. The teacher will identify for each student his dominant strengths and weaknesses. Since growth in writing is a highly individual matter, the teacher must distinguish between concepts which require whole-class teaching and those which are best taught individually or in small groups. Rather than the customary drill activities for grammar instruction, the teacher will use demonstration, sentence-combining activities, handbook references, filmstrips, and discussion.

Students will have numerous opportunities to write throughout the course as they respond to reading selections and other classroom generated experiences. For extended writing, students will use the complete writing process including prewriting, writing, revision, editing, and proofreading.

Once students have written a first draft of their papers, they can move into a writer's workshop for revision and editing of papers. Students may work in two's or three's to read and respond to one another's papers. The first emphasis in the workshop should be on the broad areas of clarity, organization and interest. Grammar, usage, and mechanics often work themselves out in the revision process. Nevertheless, one good approach is to assign students to work in teams to serve as editors for one another's papers. In this way the editors become responsible for careful reading of papers for fine tuning, including the correction of grammatical errors.

During the time when students are working closely with each other, the teacher is free to hold individualized conferences. This invaluable time focuses on specific individual needs using the students' language rather than the artificial language of textbook drills.

Once the students have completed the essay, they are asked to write the final draft. The class then moves into the sharing period and some students read their essays to the class. It is at this point that they are able to determine the effectiveness of communicating their ideas to others.

For the writing process to be effective, the teacher must explain each part of the process thoroughly at the beginning of the year. Students must be aware that writing is a task that requires much more than a few hours of work. Unless this is made clear to them, they may soon become impatient with the task and thereby fail to take each part of it seriously. To resolve the problem of impatience the teacher should pace the parts of the process throughout the week or weeks.

STANDARDS OF LEARNING

Standards of Learning skills are integrated into the curriculum throughout the year through a variety of activities. All students will demonstrate mastery of SOL objectives by completing assessment strategies in the SOL handbook. The SOL Cross-reference guide represents only a sampling of SOL-related activities.

SOL Cross-reference Guide

SOL Objective	Page Number in Guide	Activity Name or Number
8.1	42	Week 1, #3
	42-43	Week 2, #1
	44-45	Weeks 4-5, #1 and #2
	45	Weeks 4-5, #3
	45-46	Week 6, #1
	46	Week 6, #2
	46-47	Weeks 7-8, #3
	53-54	Weeks 3-5, #6
8.2	54	Weeks 6-7, #1a
	59-60	Weeks 2-4, Newspaper Media
	63	Weeks 7-9, commercial (top of page)
8.3	54	Weeks 6-7, Novel study
	55	Weeks 6-7, #1e
8.4	44	Weeks 4-5, #1
	57	Objectives #2, #4
	59-60	Weeks 2-4, Media Unit
8.5	41-42	Week 1, #2
	43	Week 2, #2
	44	Week 3, #3
	44	Weeks 4-5, #1
	46	Weeks 7-8, #1
	57	Objective #10
	60	Weeks 2-4
	62	Weeks 7-9, Chapter 8 The Writing Process
	63	Persuasive voice--commercials

SOL Objective	Page Number in Guide	Activity Name or Number
8.6	42	Journal writing
	55	Weeks 6-7, #1c
	57	Objective #14
	58-59	Students keep a journal for at least one 9-week period.
8.7	45-46	Week 6, #1
	46	Week 6, #2 (dialogue use)
	46-47	Weeks 7-8, #3
	52-53	Weeks 3-5, #2 and #5
	54	Weeks 3-5, #7c
	60	"Suggestions for English 8, Level One"
8.8	See "Language Strategies, Grade 8--The Nature of the Sentence" in the curriculum guide, p. 16	X. Paragraph Writing
8.9	Students will meet this objective through the continual use of the composing process. Drafts will be included in composition folders.	
8.10	42-43	Week 2, #1 and #2
	43	Week 3, #1
	53	Weeks 3-5, #3 and #4
	69	Weeks 5-7, Composition Activity #1
	70	Week 7, Composition/ Language Project #2
8.11	47	Week 9, #1
	52-54	Weeks 3-5, all activities
	54-55	Weeks 6-7, all activities
8.12	45	Weeks 4-5, #3
	46	Weeks 7-8, #1 and #2
	54	Weeks 3-5, #7a and #7b
	55	Weeks 6-7, #1f
8.13	60	Forms and applications

SOL Objective	Page Number in Guide	Activity Name or Number
8.14	See "Language Strategies, Grade 8--The Nature of the Sentence" in the curriculum guide.	
8.15	pp. 57-64	Unit III: Media Study

Implementing the Individualized Reading Session within the Curriculum Context

RATIONALE

Although both students and teachers may be quite familiar with the term "Reading Day," it is doubtful whether they have paused to consider its curriculum implication. Most often the term simply means that the students will read some material in class, most generally "a library book," and the teacher will "catch up on some things," generally correcting/grading compositions. There are, however, essential points that should be addressed in making class reading (hereafter referred to as the reading session) an effective, valuable aspect of the English curriculum.

First, some definitions must be clarified. Reading session is any planned unit of time devoted solely to individualized, independent reading of selected books that correlate with and support the basic core ideas of the English curriculum.

Individualized, independent reading is the student's reading a selected book according to a schedule he/she has established with the advice and guidance of the teacher.

Selected book is any book which is listed in the curriculum guide and which the student has an opportunity to select for a particular assignment.

The reading session is an essential component of the English curriculum because it allows students to achieve at a rate which is comfortable to them, it stresses responsibility and maturity in both making decisions and performing, and it permits, on an individual basis, the enlargement of knowledge and experience through participating vicariously in the lives of characters, both fictional and real.

STRATEGIES AND TECHNIQUES

The success of the reading session will be the result of masterful teacher-student cooperation.

Planning

A. Selection: An effective curriculum-oriented reading session necessitates planning ahead, generally by the semester and according to curriculum unit topics. The teacher must investigate which and how many books are available and which titles are appropriate for each particular class.

B. Issuing: Before the planned reading session, the teacher presents the major books and gives some brief comments about each. A teacher should not hesitate to state that he/she has not read a book, but then should encourage the students to read it in order to share their insights with the teacher.

The teacher should announce the date, according to the semester syllabus, that the reading is to be completed and then should work with students to make any needed adjustment of the schedule. Both the students and the teacher should be completely clear about the final date.

The teacher should give some positive comments concerning the purpose for reading the works. The students would then make a selection and sign the issue sheet.

As the final aspect of the issuing process, the teacher should distribute bookmarks (any strips of colorful paper, art paper, light cardboard, etc.). Then the teacher works with the students to develop an individual schedule of reading to meet the final date for completion of reading:

How many reading sessions in class will be held?

How many pages will be read per day? (This is calculated by dividing the number of days for reading per week by the

Strategies and Techniques (continued)

total number of pages of the book.) NOTE: In group work, the group leader can handle many of these aspects and can serve as monitor for his/her group.

Each student should then write his specific schedule--the date and the page number for that date--on his bookmark. The bookmark becomes a guide for the students and a monitoring device for the teacher.

C. Setting up the Reading Session: Students should be reminded of the reading session well in advance and all particulars should be settled prior to the reading session. (For example, how much time will be allowed for the reading, all period or twenty minutes?)

On the day before the reading session, the wise teacher, in a light mood, will issue some tangible reminder to the students to bring their books:

1. A page from an old book or a colorful page from a magazine.
2. A written or printed note or quotation (perhaps just slips of colored paper with the abbreviations B. Y. B. T. {Bring Your Book Tomorrow.})
3. A simple object such as a dried leaf.
4. Colored slips of paper on which the students write themselves a note.

These simple items are unorthodox enough to help the students to remember their preparation for the next day's task.

If any books are to be used from the Media Center, the students should have these checked out before the day of the reading session.

Finally, the teacher should be prepared to read also--either one of the texts the students are reading or one of similar description. He should share his reading plans with the class. The effectiveness of the program is partly due to the teacher's setting an appropriate model.

ACHIEVING THE TASK

Reading should begin immediately after the roll is completed or should be done strictly according to the schedule that was established. If twenty minutes were allotted during the planning stage for the reading session, then a full twenty minutes should be used for the reading task.

No other activities (returning papers, individual conferences, etc.) should be scheduled or conducted.

A relaxed atmosphere should be maintained. A student may find that propping up his/her feet is quite conducive to good reading.

The concerned teacher sets the model again by reading an appropriate book.

In short, the reading session, to be effective, should be used for reading for everyone: the teacher does not grade papers; the students do not make up back work. The session must not become a "filler" (something for some of the students to do while others are involved in activities other than planned reading).

FOLLOW-UP

Some form of follow-up should come after a reading session. It should be brief but directed.

Oral (General informal discussion):

What did you like about what you read?

What can you anticipate about the plot?

Did you make a good choice in selecting this book?

Written:

The teacher distributes colored slips of paper and asks the students to give such information as the title and author of the book, the number of pages read during the session, and one important or interesting incident from the section read during the session. The

questions may vary: one interesting or amusing character and why he/she is, or one interesting or unusual place and why it is.

A variation of this plan is for the teacher to distribute the slips and have the students give the title and author of the book and then some (five to seven) impressions of the book. The slips may be kept and used for further reports. The teacher just needs to update the question: List another interesting character and tell what makes him so, or tell what changes that may have occurred in the previous character.

The teacher should read all the slips and put a check on them. It is well for the teacher to make some general, positive oral comments about the reading on the day after the reading session.

Printed forms may also be used as reports of progress during the reading session (see sample reporting forms following the text). It is a good practice to give a grade for the progress made during the reading session (see sample forms). If this written form is used, it is well to have the students prepare the slips during the last five minutes of the reading session.

Quizzes should not be given on the reading session activity, since the purpose is not to prepare for being tested. Students should have an opportunity to respond in a final essay (see sample forms) and on the course examination.

IMPLICATION

If the teacher plans adequately for the reading sessions and conducts these as an integral part of regular English instruction, students will be more positive and more knowledgeable in their responses. If the teacher

plans for reading on a regular basis and makes adjustments in the grade level and the ability grouping of his students, then the students are likely to regard the reading session as a period of potential accomplishment.

Sample reporting forms and activities follow.

Progress Report of Reading

Name _____ Period _____ Date _____

What is the name of the novel or play that you read this period? Give the author.

How many pages did you read during the period? _____

In complete sentences, comment on one incident that happened in the section that you read this period.

Signature _____

Progress Report of Reading

Name _____ Date _____

Class _____ Period _____

Today I read (title) _____

I read the following pages: _____

How well did I use my time for reading during the period? _____

_____

_____

_____

What rating (grade), based on the above questions, do I assign myself for today's reading? _____

My signature: _____

Signature of teacher: _____

Final grade assigned by the teacher: _____

Composition on Individualized Reading

A character in modern literature, just as in classical literature, may experience "a rise and fall" in his existence.

Select one major character from the novel you read and trace his/her rise to success, fame, etc., or his/her attempt to do so and his/her fall--his experience with failure.

Note: Do not give a summary of the plot. Do not give a character sketch. You are considering the idea from a trace point of view. You would account for all the changes (physical, emotional, economic) that occur in the character's development.

(Note to teacher: Adjustments must be made here for grade level and ability grouping.)

Guidelines
Use of the Computer

Word Processing: (This software package, like a typewriter, is useful at every stage of composing. Students may save their work to a diskette or may produce a printed copy.)

1. Train 3 students in the use of Bank Street Writer (about 15 minutes) or let 3 computer-literate students train themselves with the manual. After this, each trained student, paired with another, can acquaint their partners with the use of the program. With daily training on 3 computers a class of 25 can be familiar with this program in a week. (No more than 3 can view the screen at once so avoid larger groups than this.)
2. Assign 2 students to compose on the computer an assignment that has been given to small groups for discussion and writing (e.g., create a dialogue between Macbeth and Antigone about their motives).
3. During any writing period (at least a half period), send one student to compose on the computer. (A word processing program can be used by only one person at a time unless the teacher has other educational goals involving discussion.)
4. Send a pair (never more than three) of students to edit a composition that has been saved to a diskette. Students should make a hard copy to allow revisions at home.

Dialogue Software

1. The Brainstorm and Diamante software require only one user. These are designed to aid the invention stage of composing. Each program will offer the opportunity to make a hard copy, which can be used in class or with the word processing program to draft into an essay.

Dialogue Software (continued)

2. Send 3 students to use Invention: Narration to create a dialogue and make a printout for discussion of plot development and/or characterization.

Drill and Practice and Tutorial Software:

The teacher should:

1. Read the manuals that accompany the commercial programs to find out if a printout can be expected. These software packages are designed to be used by an individual. The teacher needs to determine with the student which aspects of the tutorial is useful at a given time.
2. Drill and Practice software is designed for individual users to reinforce classroom instruction. Such programs are helpful in providing practice for the student who needs to review concepts beyond the repetition required by the class. Students needing such extra practice can be rotated to the computer while related small-group or individual activities are going on in class.
3. Some programs (Crossword Magic, Magic Spells, Student Word Study) allow the teacher and/or interested students to create their own materials. Students will enjoy doing this for their classmates.

Computer Software
Recommended for Grade 8

Computer software for Language Arts has been written in three programming styles: drill and practice, tutorial, and dialogue. Most of the materials listed below provide drill and practice in which users are given information that they must apply to specific situations. The tutorial allows users an opportunity to control their own study by selecting from a menu of materials. Both of these types of software provide feedback within the program as well as recording users' responses at the end. The dialogue program requires users to construct responses in their individual styles and provide an opportunity to print out these responses or to save them to a diskette for future use.

All of the software listed below is available from the Professional Library and from other libraries as noted.

Composition:

Bank Street Writer (word processing)
**Brainstorm: Description
**Diamante (diamond poem)
**Invention: Narration (available only through the English Office)
Proof It
Painless Punctuation (remedial)

Language Development:

Alphabetization
Analogies
Capitalization
Cloze-Plus, Levels C-D-E-F-G-H
Compu-spell
Context Clues
Crossword Magic
Language Arts: Grammar Problems for Practice
Magic Spells
Mastering Parts of Speech (Davis Jr. High)
Opposites
Spelling for the Physically Impaired
Spelling Wiz (remedial)
Student Word Study (Langley Elementary)
Verb Viper (remedial)
Vocabulary Builders
Word Factory (remedial) (Mallory Elementary)
Wordrace (game)

*Tutorial Program
**Dialogue Program

Computer Software - Grade 8

Reading Development:

*Comprehension Power, levels Hi-A-B-C; G-H-I
Compu-read
Fact or Opinion
Getting the Main Idea
How to Read in the Content Areas: Literature (remedial)
Reading Comprehension, main ideas and details

Literature:

The Pigman
The Lion, the Witch, and the Wardrobe
The Chocolate War
Charlie and the Chocolate Factory
The Great Brain
Island of the Blue Dolphin
The Witch of Blackbird Pond
A Wrinkle in Time
Adventures of Tom Sawyer
Flowers for Algernon
Call of the Wild
Where the Red Fern Grows
A Day No Pigs Would Die

*Tutorial Program

Unit I: Identity and Self-fulfillment

Rationale

Eighth graders are concerned about self-identity and therefore look inward and concentrate on themselves. Both the reading and writing assignments of this unit will aid the student in his self-exploration, while the oral assignments are expected to bring the student out of the introversion of self-exploration toward sensitivity to the concerns of others.

OBJECTIVES

Literature and Reading:

Students will read a variety of literary selections related to the theme of identity and self-fulfillment.

Students will read newspaper articles and summarize these.

Writing:

Students will write short poems.

Students will write descriptive and narrative compositions.

Students will proofread and revise their own writing.

Students will write in varied voice.

Students will write formal letters and friendly letters.

Students will write an interview and a dialogue.

Listening and Speaking:

Students will discuss and express opinions orally.

Students will dramatize reading selections.

Students will tell oral stories.

RESOURCES

Core textbooks

Dristle, G. A., & Glick, L. W., Literature: Green Book, McDougal, Littell

Olson, M. C.,et al., The Writing Process: Composition and Applied Grammar,8, Allyn & Bacon, Inc., 1982

FILMS -(Educational Resource Center)

"Effective Writing: Revise and Improve" #2337

SEQUENCE AND STRUCTURE

This unit affords a general introspection, without being too deep, by tying the student's experiences with those of others. Students are to experience a balanced variety of large-group, small-group, and individual activities. While the student does a lot of reading, he also does a lot of writing in different forms from poems and compositions to interviews and dialogues. The unit does not move from one structure to a larger related structure, but rather experiments with a variety of assignments to facilitate in students "finding" themselves. A general sequence follows the sub-themes for identity and self-fulfillment, those being hopes and aspirations, rites of passage, pride and competitiveness, self-identity, and impact of the past. Meanwhile students are reading a variety of supplementary books. The teacher manages activities so that the student gains increasing independence as a learner and uses language for a variety of purposes.

ACTIVITIES

Beginning Hopes and Aspirations - Week One

1. List those things students like about life and those things they dislike about life after reading "Barter" p. 102. Review the meanings of imagery, simile, metaphor, personification. As a large group, pick one or two of the things listed by students and have the class describe the thing they like or dislike in comparison form (i.e. growing up and being able to go to more activities is like a bird learning to fly). Then have students divide into small groups and do some more comparisons. Reconvene and share responses.
2. Individually have students read "Wild Stallion" and list the descriptive words used. Discuss as a large group how the sounds in these descriptive

words contribute to the picture of the animal. Review on the large-group basis, the "nonsense poem."

Line 1 - one noun
Line 2 - two adjectives describing noun
Line 3 - three verbs relating what the noun does
Line 4 - one phrase making a short statement about nouns
Line 5 - one noun or symbol of the noun

The adjective area or Line 5 would be an excellent place to experiment with descriptive sound words and Line 4 would be the place to try similes or metaphors or other imagery. Have each student work on a nonsense poem about something they hope to become. Teacher may want to reconvene in small groups the next day so group members can help each student improve his poem. Use these poems as bulletin board material or compile in newsletter form.(SOL 8.5)

3. "Roberto Clemente - a Buttersweet Memoir" (p. 300). Have each student read orally one paragraph at a time. As an opener discuss what students hope to become. Start with reviewing aloud what Roberto Clemente hoped for in life, or teacher may begin with what his own aspirations were at students' age. Students then write a composition describing their hopes and aspirations in detail. The following day students share their papers in small groups, then revise and recopy in ink. (SOL 8.1)
4. Student maintains personal vocabulary list based on new words learned.
5. Student selects book for independent reading from class offerings or library.
6. Student prepares composition folders, journals, and notebooks according to teacher's guidelines. (SOL 8.6)

Week Two

1. Have students read "All Summer in a Day" (p. 205) individually. Divide the class into groups of three. One group will be responsible for writing a descriptive paragraph of the dreams of the children of Venus; a second group will write a poem on the same subject; a third group will write a diary entry; a fourth group may devise a pantomime or improvisation on the same

subject; a fifth group may write an interview or letter from one of the Venus children about their dreams and so forth. Share these the following day. (SOL 8.1, 8.10)

2. Emphasize that feelings and observations can not only be written in different forms, but with different voices. Bring the discussion to an everyday level by asking students how they go about achieving everyday hopes and desires. Discuss "sweet talk" in Chapter 3, The Writing Process. Have students select someone they know about who is doing some of the things they also hope to do in the future. Have them write a letter to that person using the "sweet talk" voice and then one where voice is suppressed (very formal and straight to the point). The following day reconvene in small groups after a short introduction to sentence combining. Have group members try to improve sentences through combination. Use Checkpoint 2, p. 59, to help student revise his letters. (SOL 8.5, 8.10)
3. Student maintains personal vocabulary list.
4. Students discuss books read in large or small groups and record reading on reading cards. Students continue with selection of books and establish a plan for reading.

Week Three

1. Have class read "Foreign Student" (p. 95) orally. Discuss the change in Lani (refer to questions at end of poem). Begin an open discussion on rites of passage in general by asking questions about such rites as performed in churches, fraternities, and scouts. Some transformations are less ritualistic such as mothers often consider daughters as an equal when daughter becomes a mother. Some transformations come in smaller and less traditional ways such as Lani's. Ask students if they have noticed a transformation within themselves between when they entered seventh grade and as they entered eighth grade. Have students write a letter to a friend describing this transformation or the transformation of Lani. (SOL 8.10)

2. Following the discussion of informal transformation, read about a more formal transformation in "The Medicine Bag," p. 60. Students may read the same story in three or four small-groups and divide the study questions among the groups.
3. Using Chapter 1, The Writing Process, review the skill of writing in descriptive detail. The chapter includes several activities that could be done on large scale such as the Spotlight, p. 10, p. 13. Divide the class into 3 groups and have each group prepare one of the following selections to review for the class (p. 117, p. 347, p. 396). After review, each student may select one reading selection to write a descriptive composition on. (For p. 117, describe Peg; p. 347, describe the funeral scene on the beach; for p. 396, describe the "pageant" that passes). During peer evaluation, use Checkpoint 1, p. 23, The Writing Process. (SOL 8.5)
4. Students continue with personal vocabulary list and individualized reading.

Weeks Four-Five - Pride and Competitiveness

1. Start the unit off by having students look for stories of competition in the newspaper or magazines. This could be done either at home individually or as a group activity. Many of these stories will come from the sports section, but other areas may have stories of competition such as a beauty contest, entertainment award, etc. Students may relate these stories in oral or summary presentations. (SOL 8.1, 8.4, 8.5)
2. Have students read "Of Men and Mountains," p. 9, and "Wheldon the Weed," p. 225. The latter selection is especially suited to dramatized reading. Have several students read what the characters say. (A good reader will read everything not in quotations and one who does not read as well will read the parts that say "he said," "she yelled," etc.) Have students make a list of twenty difficult words from each selection. The student should add

to his personal vocabulary list those he does not have in his speaking vocabulary. After some time for vocabulary work, a classroom competition could be worked out similar to a spelling bee. From this activity as well as the stories, the class could begin discussion on the sub-theme of pride and competitiveness. (SOL 8.1)

3. For the next 2 or 3 days have small-group reading sessions in which the other stories for this sub-theme are read (pp. 3, 71, 232, 138, 360, 394, 404, and 15). These selections don't have to be read orally. The group may simply read the same selection. This group will be responsible for relating the selection to the class through panel discussion, a skit, or oral summary. The sub-theme must be incorporated. End this activity by the class reading "Casey at the Bat," p. 15, together. Arrange for the Peninsula Pilots or some other local sports figure to make a classroom visit. Peninsular Pilots have been very cooperative in the past. To prepare for this visit have the students prepare interview questions using Chapters 5, 6 in The Writing Process. They could practice these activities by selecting a character from one of the stories read or heard, from which they could write questions and fictional answers. After the classroom visitor has answered questions, these should be written into interview form. Chapter 6 is helpful here and has a checklist at the end through which evaluation may be made. Students continue with personal vocabulary lists and individualized reading. (SOL 8.1, 8.12)

Week Six - Self-identity

1. Begin talking about this sub-theme by reading the poems on pp. 356, 372, 413, and 84. The class could follow this discussion with the dramatized reading of "Me and the Ecology Bit," p. 77, and silent reading of "The Long Winter," p. 128. From these assignments have students do some

writing concerning some moment of insight they remember, such as when they realized the size of a coin had nothing to do with its value or when they realized they liked poetry. (SOL 8.1, 8.7)

2. Using Chapter 4 in The Writing Process review the use of dialogue. After some practice activities (pp. 66, 67, 69), have students try writing a dialogue between two fictional characters who are talking about the writer himself. This should be done in such a way as not to give away who the writer is. The dialogues could then be read aloud for the rest of the class to guess who the writer is. Students continue personal vocabulary lists and individualized reading. (SOL 8.1, 8.7)

Weeks Seven and Eight - Impact of the Past

1. To begin this sub-theme, have students bring in pictures of themselves of when they were babies or at least considerably younger. A display or bulletin board could be coordinated with this activity. Have students write a reminiscence paper of the first thing they can remember in story form. Another writing assignment would be for the student to relate some humorous incident about himself or some incident from the past which affected him. (SOL 8.5, 8.12)
2. Follow up with a class reading of "Goodbye, Grandma," p. 97. Divide the class into small groups and have each member of the group list the best characteristics of his grandparents. From these lists the group would collectively write a description of the perfect grandparents. Not only should group members be responsible for contributing ideas to the writing, but also for the improvement by suggesting more concrete words or analogies through which to make the description more vivid. These descriptions could be shared orally or through display. (SOL 8.12)
3. Divide the following poems among small groups within the class (pp. 92, 93, 148, 368, 369, and 370). These may be presented to the class by reading in

unison, by one member of the group or by a collective dramatization. Discuss how the past affected the main character of each poem. Have class members think of ideas, modes of dress, traditions, etc. of the past that affect our ways of doing things today (example--modes of dress run in cycles). Have students think about some of the traditions that are practiced in their homes. Have some students tell the class stories about how these traditions originated. Other students might feel more comfortable researching the holiday traditions that will be coming to mind about this time period - halloween, thanksgiving, Christmas, etc. Make this an exciting story-telling experience. Dim lights if possible, circle the desks, use a soft light of some kind such as a flashlight inside of a pumpkin. (SOL 8.1, 8.7)

Week Nine - Culminating Activity

1. Have students work on a composition, poem, song lyrics or interview that will cover "Who Am I?" Collect these after revision and recopy to form a class anthology. (SOL 8.11)
2. Combine efforts with one or two other teachers and obtain a videotape of a theme-related novel such as To Sir with Love or A Patch of Blue. These can be ordered through one of the local videotape outlets. Follow up with a discussion of related sub-themes.

General Activities for the nine weeks

1. For groups of students where a variety of activities is necessary for each day, try checking out the cassette tape for The Outsiders or Child of Fire. Play these the last 10 minutes of the period. Rather than discouraging students from reading the book, it often stimulates their interest.
2. Encourage book discussions weekly. As students visit the library and select books, suggest biographies as an excellent choice because they often emphasize pride, competitiveness, hopes, aspirations, etc.

3. Personal vocabulary building each week is encouraged and the reading selections are good sources for vocabulary words.

4. The teacher's manuals have additional activities that should be reviewed as needed.

EVALUATION

Classroom participation	25%
Writing assignments	25%
Book reports	25%
Tests (including vocabulary)*	25%

*Beginning with the school year 1984-85, the final tests for the first and third nine weeks will count 10%. This percentage comes from the 25% allotted for testing. Test items will come from a citywide master list.

UNIT II: COMMUNICATIONS AND INTERPERSONAL RELATIONSHIPS

Rationale

This unit focuses on relationships with others, particularly at the level of family and friends. The student is provided perspective on his own interpersonal skills as he examines those presented in literature. Additionally, through discussion, writing, and role playing, the student has numerous opportunities to put himself in the other person's shoes.

OBJECTIVES

1. Students will explore and note varied forms of communication (including slang) in the United States.
2. Students will write descriptive compositions.
3. Students will use more descriptive adjectives and adverbs in their writing.
4. Students will write friendly letters.
5. Students will revise endings to literary selections.
6. Students will perform in dramatic presentations (SOL 8.1).
7. Students will write interviews and dialogues.
8. Students will discover and relate plot, theme, characterization, and setting (SOL 8.12).
9. Students will write effectively organized paragraphs (SOL 8.8).
10. Students will revise and proofread their own writing (SOL 8.9).
11. Students will compare and respond to literature they have read in relation to their own lives (SOL 8.11).

RESOURCES

Core Textbooks

Dristle, G. A. & Glick, L. W., Lite ature, Green Level, McDougal, Littell, 1982.

Olson, M. G., et al., The Writing Process, Book 8, Allyn & Bacon, 1982.

Supplementary Readings:

Hinton, S., The Outsiders

Lipsyte, R., The Contender

Bennett, J., The Pigman

Kata, E., A Patch of Blue

Steinbeck, J., The Red Pony

Braithwaite, E., To Sir With Love

Small-group and independent reading:

Hinton, S., That Was Then, This is Now

Hinton, S., Rumble Fish

Kerr, M., Dinky Hocker Shoots Smack

Cormier, R., Chocolate War

Head, A., Mr. & Mrs. Bo Jo Jones

Zindel, P., My Darling, My Hamburger

Klein, N., Sunshine

Bonham, F., Viva Chicano

Craven, M., I Heard the Owl Call My Name

Films

2388	Coping with Parents
1933	The African Continent
1507	African Continent
0008	Ancient Rome (Pompeii)

Outside Speakers

SEQUENCE AND STRUCTURE

This unit moves from the discussion of communication and interpersonal relationships in general towards communication between man and animal and man to man. In order to make students identify with the theme, the activities narrow towards communication with friends and family. This area occupies the largest part of the unit. From this area, an enlargement is made by reading a novel on a similar theme or subtheme. A culminating activity is the student's identification and discussion of what has been most helpful in developing his communication and interpersonal relationship.

COMMUNICATION AND INTERPERSONAL RELATIONSHIPS: LOVE

Week 1

1. Begin discussing communication in general and perhaps play the gossip game where teacher starts a sentence at one end of the class and each student transmits the message through a whisper. The point of the game is that oral communication can be misleading as well as unstable. (Large-group)
2. Divide class into four groups, each being responsible for the presentation and interpretation of the following poems: "Magic Words" page 359, "A Word is Dead" page 399, "Primer Lesson" page 400 and "Quilt" page 401. Some of the students in each group could also answer the study questions as well. The last poem could especially lead into a discussion of how different areas of the United States communicate differently. (Small-group)
3. Explore other types of communication besides words, such as that between man and animal or between animals themselves. Read as a class orally "All Things Bright and Beautiful" page 334. Correlate the description in this story with the information in The Writing Process, pages 137-143.

Have the students write a descriptive composition such as those described on page 338 (Literature) or page 143 (The Writing Process). (Individualized)

4. Another selection of similar descriptive value is on page 339, "Battle by the Breadfruit Tree." A nice addition to the story would be a preview film on Africa. Then follow up the reading assignment with #1 on page 346, "Developing Writing Skills." (Individualized, large-group)

Week 2

1. Explore the use of adverbs as well as adjectives in The Writing Process, pages 146-147. It may be helpful to practice another descriptive paragraph as described on the bottom of page 147. Make this a peer-teaching activity by having classmates point out grammatical and mechanical errors and how to fix these. Classmates should also suggest better or more descriptive adjectives and adverbs. (Small-group, individualized)
2. Have students read the selections on pages 57 and 85, either orally or silently. Give the class a choice of the descriptive composition listed on page 74 or page 91. Use Checkpoint 5, page 151 of The Writing Process for evaluation. (Large-group, individualized)
3. Go on to experience description in verse form on page 384. Have students interpret the description of each stanza in one sentence. (Individualized)

Weeks 3, 4, and 5 (SOL 8.11)

1. Begin this section of the unit with the short poem on page 358 as a transition from communication with animals or people in general to communication with those who are closer such as friends and family. (Large-group)
2. If possible, obtain a filmstrip about Pompeii before reading the selection, "The Dog of Pompeii," page 197. The class would probably enjoy reading

reading this orally. Some of our closest friends as a child are pets. Have students write a story describing a pet they have had and perhaps a personal experience involving the pet. An alternative assignment would be "Using the Senses in Writing" activity on page 204. (Large group, individual) (SOL 8.7)

3. A possible film to begin a discussion on family communication is "Coping with Parents." Follow up with silent reading of "Last Cover," page 265. Have the students discuss the story by discovering the sequencing of the story, page 271. Students may be ready to write an imaginary letter to one parent discussing a conflict that is not too personal. (Large group, individual) (SOL 8.10)
4. Read the poem "The Secret Heart," page 116, together, perhaps having a group of students reading in unison. Have students write a letter to themselves on how they would like to be remembered as a mother or father. (Large group, individualized) (SOL 8.10)
5. Read "The Long Way Around, page 155, silently. Have students combine in small groups to work collectively at writing a different ending to the story. Read these aloud and have the class vote on which ending they like the best. In conjunction with this selection, an outside speaker could be contacted from the family therapy division of social services to speak on the normal conflicts arising during situations of parent death or divorce in the family. (Individualized, small group, large group) (SOL 8.7)
6. Divide the class into several groups of unequal size. One group should be made up of actors for "The Hitch Hiker," page 447. Another group should be in charge of sound and music. Two students could serve as directors and two as recording directors. After sufficient practice and preparation, have students record this play as for radio. Teacher may want to check the school library for examples of radio plays. Add legitimacy to the assignment

by sharing the cassette recording with another class. (Small-group)(SOL 8.1)

7. Have the class read the selection on page 289 in small groups. When they have finished have each group complete a list of assignments dealing with the senses such as describing objects in a bag when blindfolded or describing the smell of a mysterious substance. (Small-group)

From this selection, move into the oral dramatization of "The Miracle Worker," page 458. Have students choose one of the following projects to complete this portion of the unit: (large-group)

a. write an interview with Helen Keller and/or Anne Sullivan in which their accomplishments are discussed (SOL 8.12),

b. write a comparison composition comparing the conflicts that Helen and her family encountered with those any ordinary family might encounter (SOL 8.12),

c. write a fictionalized story about conflict in a family occurring because of lack of communication (SOL 8.7), or

d. write a dialogue covering the same topic as above. (Individualized) (See Chapter 12, The Writing Process.)

Weeks 6 and 7 - Novel Reading (SOL 8.11)

1. Choose from the listed novels in the syllabus an appropriate reading to follow the theme. What follows are some possible activities to use with the reading. (SOL 8.3)

a. Have small groups develop, write, and perform advertisements for the novel being read. Enlist the librarians' aid to film these. (Small-group) (SOL 8.2)

b. After reading a few chapters, have students write about what they think is going to happen in the next chapter. Exchange these for discussion and then go on with reading to see what really happens. (Individualized)

c. Have students keep a journal entry for each chapter as if they were the main character. (Individualized) (SOL 8.6)

d. Have students keep a record of slang used in the novel. Relate these slang words to the location and time period. (Individualized)

e. Discuss proverbs. In small groups have students devise a proverb about what the novel is trying to say. This is a good way to study theme. (Small-group) (SOL 8.3)

f. Have students collect newspaper or magazine drawings or clippings related to the theme, characters, plot, setting, etc. of the novel. These could be arranged in scrapbooks to introduce the novel to other students. (Small-group) (SOL 8.12)

g. If some students finish early, have them read a novel related to the theme. Have them report on the additional reading and how it relates. (Individualized or small-group)

h. Most of the school libraries have tapes and/or filmstrips for The Outsiders, The Contender, and The Red Pony that can be used in conjunction with student reading. (Large-group)

Week 8

Culminating Activity

Take a poll of the students as to which selections they not only liked the best but were able to relate to their own lives the best. Try to divide the class into similar areas of taste. These small groups must work together to develop a poetry reading, a dramatized interview, a commercial, a song, or slide tape or some other creative response. If time is available, these could be filmed for school cable channel or on videotape so students may view their own efforts. (Small-group)

Week 9

Review themes and selections read as well as grammar problems still evident in student writing, since evaluation will most likely be done in essay form.

EVALUATION

Participation, daily assignments	25%
Writing assignments and projects	50%
Tests (including vocabulary)*	25%

*Beginning with the 1984-85 school year, the tests at the end of the second and fourth nine weeks will be summative for the semester. Each will count 10% of the 25% allotted for testing for the nine-week period. Test items will come from a citywide master list.

UNIT III: COMPASSION AND THE COMMON CAUSE

Rationale

This unit focuses on struggles and conflicts that are common to mankind. The objective is to prepare the student to recognize and overcome similar struggles that he may confront now or in the future. Through reading, writing, and discussion, each student will know that his conflicts are not unique, and he will respond to problem-causing situations with compassion.

OBJECTIVES

1. Students will write poetry, using adjectives in description and personification.
2. Students will select a topic and write a news story directed to a specific audience. (SOL 8.4)
3. Students will read a variety of literary selections related to the theme of compassion and the common struggle.
4. Students will develop a class newspaper. (SOL 8.4)
5. Students will identify influences of the media on the individual.
6. Students will write coherent and unified paragraphs.
7. Students will identify literary terms.
8. Students will write comparison and contrast compositions.
9. Students will create conclusions for stories.
10. Students will write persuasive articles and skits. (SOL 8.5)
11. Students will compare themes in literature with personal experiences.
12. Students will write, revise, and proofread papers of more than one paragraph.
13. Students will enlarge personal vocabulary by adding words from context.
14. Students will record experiences, thoughts, and feelings through journal writing. (SOL 8.6)

15. Students will complete forms and applications.

RESOURCES

Core Textbooks

Dristle, G. A.,and Glick, L. W., Literature, Green Level, McDougal, Littell, 1982.

Olson, M. G.,et al., The Writing Process, Book 8, Allyn and Bacon, 1982.

Hollister, Bernard C., The Mass Media Workbook, National Textbook Company, 1982.

Daily Press, newspaper

Films

2212 "Martin Luther King"

2215 "Hitler: Anatomy of a Dictatorship"

Outside Speaker

Mrs. Billie Einselen - Education Coordinator for the Daily Press

SEQUENCE AND STRUCTURE

This unit exposes the student to a number of literary selections which are directly related to struggles and conflicts typical of the adolescent experience. Through a variety of large-group, small-group, and individual activities, the student will use oral and written language and further develop listening skills. The student will continue reading a variety of supplemental books and will continue to make progress as an independent learner.

ACTIVITIES

Week 1

Introduce the unit by first defining compassion and the struggles of life by listing some of these struggles on the board. Bring in a "Dear Abby" column showing that people often write to work through their struggles even though

they may never mail the letter. During this unit, students will also follow this process by daily journal writing. Have students begin this activity by writing about one of their struggles in life. (SOL 8.6)

Another way people have of working through struggles is through reliance on a higher being. Work in poetry on page 65, "Creation," and review the poems on page 68, "Hymn to the Sun," and page 84, "Fueled." After discussing the meaning of the poems, have students write their own hymn or poem to the sun, moon, stars, or God. (See writing assignment for Developing Writing Skills, page 68.)

Suggestions for English 8, Level I:

Have students look through books or magazines to find poems to fit the theme. Copy these into a poetry notebook and illustrate with original art or magazine pictures.

Have small groups write lyrics to "Twinkle, Twinkle Little Star" that deal with the moon or sun.

Weeks 2, 3, and 4

Begin with Chapter 13, The Writing Process for a discussion of the newspaper media. The discussion would be more concrete if the students brought in an article to correlate with the discussion of pages 215-222. Have students list the pyramid of facts (page 218, as conveyed in their article. From this point, go into the observation of both things that are seen and inferred in the pictures on page 371 or page 252 (Literature, Green Level) and the poems on pages 387 and 410. Assign students one of the following news story choices:

a. A publicity or critical article of the pianist (page 371)

b. A war scene report (page 387)

c. An account of the death of the child (page 410 or page 252)

As you become ready for students to proofread their articles, you may want to use the grammar exercise on page 223, The Writing Process. As students revise, have them use the checkpoint on page 229 and "Checkpoint 7" on page 231. (SOL 8.2, 8.4, 8.5)

Larger and more involved newspaper activity may be done by having students look for news around the school or community. The Writing Process, Chapter 13, gives some excellent ideas on how to start looking. You may even want to have students fill out a job application for reporters, editor, advertising director, etc. As part of the newspaper classified section, each student could fill out a form to buy, sell, or rent a fictional article. Check your newspaper for other categories that could be included in your class newspaper. Perhaps Mrs. Einselen from the Daily Press could come to your school to give a presentation on how to gather news and develop your mini-newspaper. (SOL 8.13)

Suggestions for English 8, Level I (SOL 8.7):
Instead of a discussion of things seen or inferred, have students make lists of each. Because the list for things inferred from pictures or poetry is more difficult, this part of the activity could be done together.

Instead of the choices on the news story assignment, have students write a short story about the "Lady at the Piano." Some may want to read their stories aloud.

These students can still write their newspaper if the teacher is very specific about what type of article to write. An example of each type of article would be helpful.

Week 5

Begin discussion of survival struggle with the struggle to keep our environment clean. Cite some examples from our area such as kepone in the James River.

(If the class would not be insulted, you might even read The Lorax by Dr. Seuss which deals with this issue.) From Literature, Green Level read "Autumntime," page 194. Review the use of the main idea and unity as dealt with in the news article. Go on to further work in this vein by using the Assignment #1 under Developing Writing Skills, page 196.

Begin having students keep a notebook or separate area of their existing English notebook to record a glossary of literary terms. With "Autumntime," a discussion and definition of setting, theme and tone could be started. Follow up these and other literary terms with the rest of the selections read this 9 weeks.

While talking about other literary terms, dwell a little on dialogue. See Chapter 4, The Writing Process, for grammar exercises on writing dialogue as well as a "Writer's Workbench" for further practice.

Have students read "The Athletic Snob" for homework. Discuss the story through "Getting at Meaning" and include the way character can be revealed in a story. (Add to glossary notebook.) A grammar exercise could be worked into the week on synonyms, antonyms and homonyms as suggested under Developing Vocabulary.

Week 6

Read "Tell Tale Heart," page 272, to continue discussing plot, rising and falling action, climax and resolution. Get the record or tape yourself reading the story as the vocabulary is difficult.

Go on to another individual struggle in "The Diary of Anne Frank." A grammar exercise can be worked in with prefixes as suggested in Developing Vocabulary, page 288. You may also want to couple the reading with a film on Anne Frank

from the library or on the Jewish struggle during World War II. The students could write a comparison and contrast paper on Anne and Peter Van Daan as suggested on page 288. Another such paper could be done to compare and contrast the Jewish struggles with the struggles of Black Americans during the Civil Rights Movement. (Students may be interested in seeing a film on Martin Luther King.) (The older biography sets may also be informative on personalities such as King or Rosa Parks.)

Suggestions for English 8, Level I:

See Models and Exercises C or Writing to be Read by Macrorie for additional help in explaining comparison and contrast.

Weeks 7, 8, and 9

Review all literary terms including point of view and foreshadowing as discussed in "Flowers for Algernon." The need to know these terms for future literary discussion is great enough that an objective evaluation would be appropriate. There may also be scripts of this story available in your school.

As well as being able to identify literary terms, students should be able to apply these to their own writing. Use Chapter 8 in The Writing Process to have a small-group activity where voice and topic sentence are chosen (page 121). The chapter is self-explanatory and full of other ideas. (SOL 8.5)

Read and discuss "Death Be Not Proud" also. Both this and the above story deal with the last struggle for life - death.

Two short writing assignments that would be interesting to students are found in #1 and #2 under Developing Writing Skills, page 113. Do both, but do #2 last.

As a culminating activity, break the students into small groups and have them discuss and list some of the struggles talked about this nine weeks. After sharing these with the class, have the same group devise a new product to eliminate one of life's struggles. They must write and produce a commercial persuading listeners that this product is a must for every home. These commercials could be videotaped and played for the class. (See parts of Chapter 14, The Writing Process, pages 242-245.) (SOL 8.2, 8.5)

Suggested alternative for English 8, Level I:

As a small-group activity, write a skit on one of the following:

a. Struggle of the street bum to get through a single day
b. Struggle of a day in the life of an unemployed man with a family
c. Struggle of an eighth grade student to pass into the ninth grade
d. Struggle of an unwed mother-to-be to communicate with her parents
e. Struggle of a teen-age boy to get a date for the school prom

When the writing has been polished, have the group members take parts and read for the class.

If this is too difficult, use a story from the old Double Action books and have students rewrite the story in dialogue form.

EVALUATION

It is understood that grammar is an essential part of eighth grade curriculum. The basic approach to grammar instruction is that of applying appropriate teaching and reinforcement in conjunction with writing activities. Teachers will continually assess strengths and weaknesses of students. As weaknesses are revealed in the students' compositions, the teacher will provide a brief grammar lesson. (This may mean a weekly or bi-weekly grammar activity.)

Participation and daily assignments	25%
Writing assignments	25%
Reading and related projects	25%
Tests and quizzes*	25%

*Beginning with the 1984-85 school year, the final tests for the first and third nine weeks units will count 10%. This percentage comes from the 25% allotted for testing. Test items will come from a citywide master list.

Unit IV: FACING REALITY

Rationale

Teenagers are beginning to face many problems of the adult world. How they handle these problems will be determined in part by their observations on how others handle similar problems. Moreover, adolescence is a time of aspirations and planning. Goals must be placed in a realistic perspective for wholesome development. The theme of this unit, Facing Reality, helps students deal with emerging issues and helps them realize that the problems they face are common to mankind.

OBJECTIVES

Literature and Reading: The student will discover through literature how various individuals cope with problems, observe the degrees of moral strength demonstrated, and relate these vicarious experiences to his own behavior. He will read stories, poems, and longer works, some of which he will study in depth.

Writing: He will write journal entries, summaries, poems, stories, and skits; take notes and record interviews, answer questions in writing, and respond in discourse modes of his own choosing.

Listening and Speaking: The student will read stories and poems or excerpts from them aloud; will memorize and recite poems of his own choosing. He will participate in large-group and small-group discussions and give brief reports. He will improve his questioning techniques.

Language: The student experiment with various sentence-combining strategies and enlarge his speaking and reading vocabulary.

RESOURCES

Core Textbooks

Dristle, G. A.,& Glick, L. W., Literature, Green Level, McDougal, Littell, 1982.

Olson, M. G. et al., The Writing Process, Book 8, Allyn & Bacon, 1982.

Supplementary Readings

Hinton, S., The Outsiders

Lipsyte, R., The Contender

Bennett, J., The Pigman

Kata, E., A Patch of Blue

Steinbeck, J., The Red Pony

Braithwaite, E., To Sir With Love

Hinton, S., That Was Then, This Is Now
_____, Rumble Fish

Kerr, M., Dinky Hocker Shoots Smack

Zindel, P., My Darling, My Hamburger

Klein, N., Sunshine

Bonham, F., Viva Chicano

Craven, M., I Heard the Owl Call My Name

Peck Richard, Secrets of the Shopping Mall
Father Figure
Are You In the House Alone?
Making of Super Doll

SEQUENCE AND STRUCTURE

From whole class activities to small-group to individualized.

From teacher-directed activities to student project work.

From common class readings to individualized readings.

From easy tasks to complex ones.

From group assignments to individual assignments arranged in teacher/student conference.

ACTIVITIES

Weeks One & Two

1. Introduce fear, alienation, and loneliness in literature by reading the following, sometimes aloud and sometimes silently.

   "The Monkey's Paw," p. 256

   "The Tell-Tale Heart," p. 21

"The Race," p. 3

"Of Men and Mountains," p. 9

"Amaroq, The Wolf," p. 21

"Polar Night," p. 30

"Runaway Rig," p. 42

"Me and the Ecology Bit," p. 77

"Joan and the Ants," p. 80

2. Poetry used for fear, alienation and loneliness:

"A Small Discovery," p. 357

"Afternoon On A Hill," p. 374

"The Listeners," p. 375

"Nancy Hanks," p. 386

"Lost," p. 412

"The Creation," pp. 65-67

"Barter," p. 102

"Fueled," p. 84

3. Have student respond to selection by talking and writing about similar experiences of their own.

4. Discuss the above material in small groups by assigning "Getting at Meaning" at the end of each story or poem. These questions and answers can be written in the student's notebook.

5. Student to keep composition folders and notebooks according to teachers guidelines.

Composition Activity

Textbook: The Writing Process, Book 8

Chapter I - "Looking and Seeing," pp. 3-20

1. Writing Activities: Write a description of a person.

2. Writing Strategies: Jot listing, discussion, reading, writing paragraphs, or essays of comparison/contrast.

3. Students meet in small groups to share writing.

Grammar and Language Study

1. Complete Writer's Workbench I, p. 16.

2. Complete Writer's Workbench II, p. 18.

3. Complete exercises on sentence completeness, sentence combining, simple and complex sentences, pronouns.

4. Student takes one of his own compositions and improves style by combining sentences.

Individualized Reading

Students read longer works independently, share impressions with whole class or in small groups. Teacher allows some time in class weekly for silent individualized reading. The intent is for the student to be reading one of the supplementary longer works at all times. These books should be checked out on a weekly or biweekly basis.

Weeks Three & Four

1. To introduce theme of restlessness in literature, read aloud the following:

   "The Serial Garden"

   "The Voyage of Ra," p. 294

   "The Long Way Around," p. 155

   "Flowers For Algernon," p. 421

   "Luke Baldwin's Vow," p. 107

2. Poetry used for the theme, restlessness:

   "The Centaur," pp. 125-126

   "The Horse," p. 139

   "Child On Top Of A Greenhouse," p. 415

3. Student will discuss and write about similar experiences in their own life.

4. Discuss the above material in small groups by assigning "Getting at Meaning" at the end of the story or poem read. The questions and answers can be written in notebooks.

Composition Activity

Textbook: The Writing Process, Book 9

Chapter 2, "Seeing People," p. 25

1. Writing Activities: Describe from photographs, portrait from life. Student meet in small groups to share writing.

2. Writing Strategies: Jot listing, free writing, selecting details, analyzing audience, organizing paragraphs, planning, drafting, checking and revising.

Grammar and Language Study

1. Complete Writer's Workbench, p. 34.

2. Student takes one of his own compositions and improves style by combining sentences.

Individualized Reading (ongoing)

Week Five, Six, & Seven

1. To introduce the theme, insight, in literature by reading aloud the following:

   "Luke Baldwin's Vow," p. 107

   "The Apprentice," p. 117

   "The Long Winter," p. 128

   "The Medicine Bag," p. 140

   "The Flight of the Snowbird," p. 149

   "The Long Way Around," p. 155

2. Poetry used for the theme, insight:

   "The Secret Heart," p. 116

   "The Centaur," p. 125

   "The Horse," p. 138

   "My Father's Hands Held Mine," p. 148

   "Original Sin," p. 153

3. Students will respond to selections by discussing and writing about similar experiences in their own lives.

4. Discuss the above material in small groups by assigning "Getting at Meaning" at the end of the story or poem read. The questions and answers can be written in notebooks.

Composition Activity

Textbook: The Writing Process, Book 8

Chapter 3, "Voices In You," p. 41

1. Writing Activities: Personal responses to a specific incident: business, friendly, persuasive letters. (SOL 8.10)

2. Writing Strategies: Tone for audience, distinguishing between oral and written voices, analyzing purpose in composing.

Grammar and Language Study

1. Complete Writer's Workbench I, p. 51.

2. Complete Writer's Workbench II, p. 54.

3. Complete exercises on sentence combining, dependent clauses, personal pronouns, nonrestrictive clauses. (Use textbook or teacher's hand-outs.)

4. Student applies concepts to his own writing.

Individualized Reading (ongoing)

Week Seven (Mini-Project)

Composition/Language Project

Textbook: The Writing Process, Book 8

1. Writing Activities: Definitions, writing and creating a short, specialized dictionary.

2. Writing Strategies: Arranging words from general to specific, selecting definitions from written context, developing a specialized vocabulary. (SOL 8.10)

3. Grammar/Language Study: Jargon, multiple contexts, definitions.

   Refer to Textbook: "Writing A Specialized Dictionary," pp. 112-115.

Other projects can be tied to journals, story writing, or individualized reading. Individual booklets or class anthologies can be prepared. Suggestions include:

1. Create a dramatic scene from short stories or poems. Assign parts (narrators -voices - bodies of the characters - persons saying "he said").

2. Write letters to the author, characters or narrators in the selections.

3. Submit magazine or newspaper articles depicting basic themes in facing reality:

   a. Students are required to read articles (no. of articles will be teacher's preference).

   b. Write summaries of articles.

   c. Discussion of articles may be in large or small groups.

   Note: This may be given as a weekly assignment.

4. Students will prepare publications of their writings. Form committees to work on this project for display.

5. Read short stories, etc., and write a script from it, in the form of a talk show.

Week Eight & Nine

1. Introduce use of humor by reading aloud, the following selections:

   "A Loud Sneer For Our Feathered Friends," p. 323

   "The Night The Ghost Got It," p. 328

2. Discuss the above selections in small groups by assigning "Getting at Meaning" at the end of the story or poem read. The questions and answer can be written in notebooks.

   Supplemental Material: Mark Twain's Tom Sawyer, Huckleberry Finn

Composition Activity

Textbook: The Writing Process, Book 8

Chapter 11, "Writing Stories for Children," p. 175

1. Writing Activity: Write a mystery or children's story (teacher may set own criteria).

2. Writing Strategies: Developing plot, setting, theme, characters, dialogue.

Grammar & Language Study

1. Verbs and dialogue

2. Complete the following:

   Writer's Workbench, p. 189

   Writing Your Story, p. 191

Individualized Reading: Student to evaluate reading done this semester and set goals for the following semester.

EVALUATION

Daily assignment, including small-group work	25%
Writer's notebook: major writing assignments or compositions	25%
Outside readings and projects (novels, short story, dictionary)	25%
Tests and quizzes on literary works*	25%

*Beginning with the 1984-85 school year, the tests at the end of the second and fourth nine weeks units will be summative for the semester. Each will count 10% of the 25% allotted for testing for the nine-week period. Test items will come from a citywide master list.